

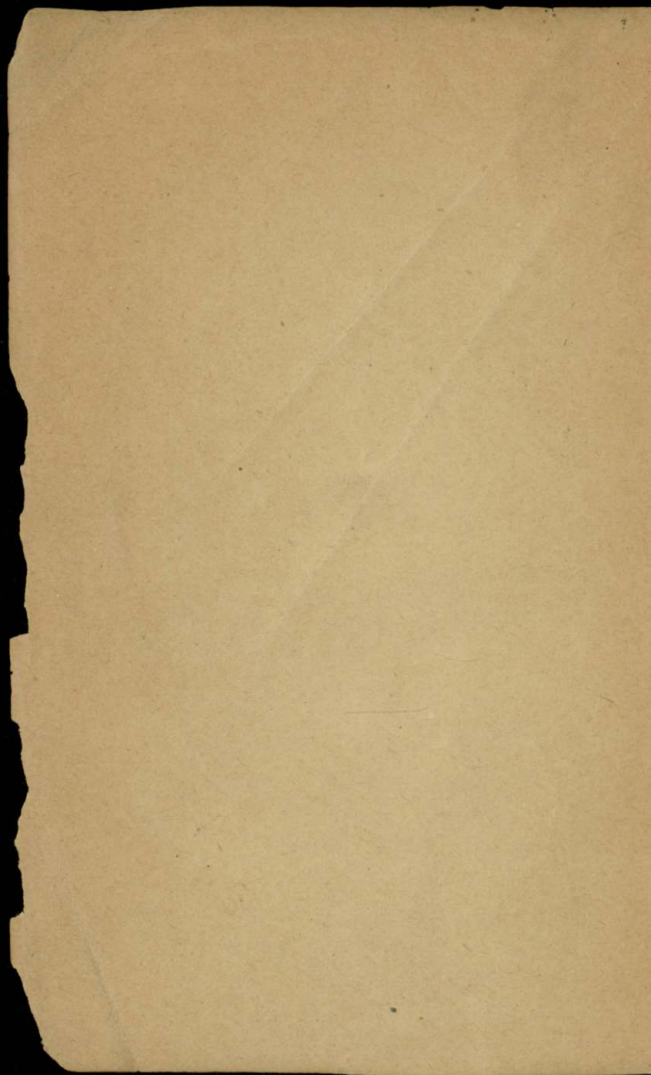
BB

225

Supp

BB 8^e Sup. 225





APPENDIX

29,350

52380

APPROBATION

DE MONSIEUR LE CARDINAL DONNET
ARCHEVÊQUE DE BORDEAUX

— * —
Bordeaux, le 25 octobre 1882.

M***,

Je m'intéresse trop vivement aux progrès de la musique religieuse, pour ne pas applaudir de tout cœur à une initiative aussi heureuse et aussi utile que la vôtre. Une des plus douces consolations de mon ministère pastoral est d'avoir contribué à mettre en honneur le chant Grégorien dans toutes les paroisses de mon archidiocèse : c'est vous dire combien je suis heureux d'encourager votre œuvre.

Le *Manuel musical de l'enfant de chœur* témoigne d'une étude consciencieuse et approfondie des véritables conditions de la musique sacrée; l'harmonie des messes, des psaumes, des hymnes, est large et sévère, comme il convient au style religieux; la mélodie grégorienne y conserve toute

sa noble simplicité sous les graves accompagnements des faux-bourçons ou du contre-point.

C'est bien là *une prière chantée*, comme le recommandent les conciles.

Ce recueil a déjà rendu de grands services ; il est entre les mains des élèves de nos petits séminaires ; les psallettes de Bordeaux l'ont adopté : on l'apprécie et on le recherche en dehors même de notre diocèse. Ce succès est un éloge, et il honore les *maîtres* qui vous ont accordé leur collaboration.

Je fais des vœux sincères pour que cet ouvrage se répande de plus en plus ; car il peut contribuer puissamment à la majesté et à l'éclat des solennités religieuses.

Agréez, M***, l'expression de mes sentiments affectueux et dévoués.

† FERDINAND Card. DONNET

archevêque de Bordeaux.

OFFICE DU MATIN

1

MESSE ROYALE du 1^{er} Ton par DUMONT.
(faux bourdons.)

Kyrie.

4^r. Dessus.
2^d. Dessus.
Chant.
Basses.

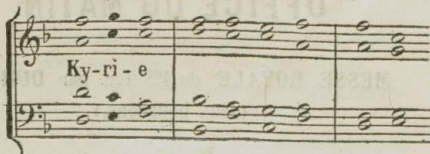
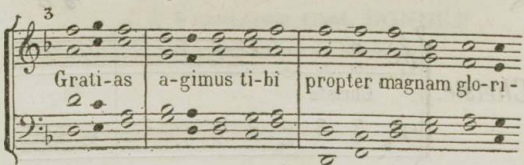
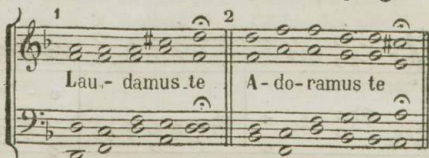
Ky - ri - e

e - le - i - son.

Christe.

Christe

e - le - i - son.

Kyrie.*Gloria.*

Messe royale du 1^{er} ton par Dumont.

3

lento.

5

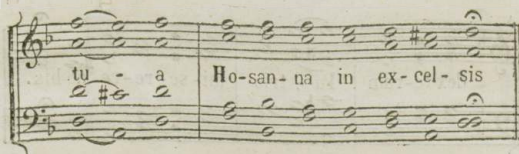
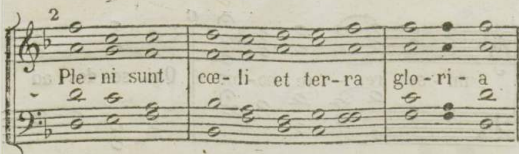
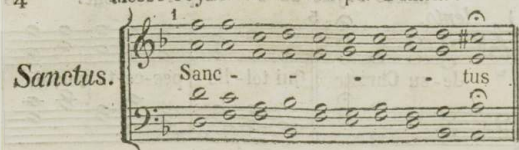
Je-su Christe Qui tol-lis pec-ca-ta mun-di

mi-se-re-re no-bis Qui se-des ad

dex-te-ram Pa-tris mi-se-re-re no-bis.

Tu so-lus Do-mi-nus Cum Sanc-to

Spi-ri-tu in glo-ri-a De-i Pa-tris.

Sanctus.*Agnus Dei.*

RÉPONS DE LA SAINTE MESSE.

5

Dominus vobiscum. *Per omnia...*

Et cum Spi-ri-tu tu-o A-men

Préface.

1 2 3

A-men Et cum Spiri-tu tu-o Habe-mus

4

ad Do-minum Dig-num et jus-tum est

au Pater.

Avant. Après.

A-men Sed li-be-ra nos a-ma-lo

Répons de la Sainte Messe.

Per omnia... Pax Domini...

A - men Et cum Spi-ri-tu tu - o.

Bénédiction pontificale.

Sit nomen Domini benedictum.

Ex hoc nunc et us-que in sæ-cu-lum

Adjutorium nostrum in
nomine Domini.

Benedicat...

Qui fe-cit cœ-lum et ter-ram A - men.

Après la Messe des morts.

²

Kyri-e e - le-i-son Requies - ca in pace.

MESSE ROYALE du 1^{er} ton par DUMONT. 7

J. Schneider.

1^{er} Dessus
2^d Dessus
Kyrie.
Basses.

Le chant au 1^{er} Dessus.



Christe.
Christe



Kyrie.

Musical score for the Kyrie section, featuring two staves (treble and bass clef) in G major. The melody is written in a simple, homophonic style. The lyrics are: Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son

Gloria.

Musical score for the Gloria section, featuring two staves (treble and bass clef) in G major. The melody is written in a simple, homophonic style. The lyrics are: Lau - damus te A - do - ramus te Grati - as a - gimus ti - bi propter magnam glori - am tu - am Do mi - ne fi - li u - ni ge - ni - te.

1 2
Lau - damus te A - do - ramus te

3
Grati - as a - gimus ti - bi propter magnam glori -

4
- am tu - am Do mi - ne fi - li u - ni ge - ni - te

Messe royale du 1^{er} ton par Dumont.

9

lento.

5

Je-su Christe Qui tol-lis pec-ca-ta mun-di

6

mi-se-re-re no-bis Qui se-des ad dexteram

7

Pa-tris mi-se-re-re no-bis Tu so-lus

8

Do-mi-nus Cum Sanc-to Spi-ri-tu

in glo-ri-a De-i Pa-tris Amen.

Sanctus.

Sanc - tus

The first system of the Sanctus, featuring a treble and bass staff in B-flat major. The treble staff contains a vocal line with a melisma on 'tus' and a final cadence. The bass staff provides a harmonic accompaniment.

Ple-ni sunt cœ - li et ter - ra glo - ri -

The second system of the Sanctus, continuing the vocal and accompaniment lines. The treble staff has a melisma on 'ri'.

- a tu - a Ho - san - na in ex - cel - sis

The third system of the Sanctus, concluding the 'Hosanna' section. The treble staff has a melisma on 'sis'.

Agnus Dei.

Agnus De - i qui tol - lis

The first system of the Agnus Dei, featuring a treble and bass staff. The treble staff has a melisma on 'lis'.

pec - ca - ta mun - di mi - se - re - re no - bis

The second system of the Agnus Dei, concluding the section. The treble staff has a melisma on 'bis'.

J. Schneider.

Kyrie.

1^r Dessus
2^d Dessus
Chant.
Basses.

Ky - ri - e

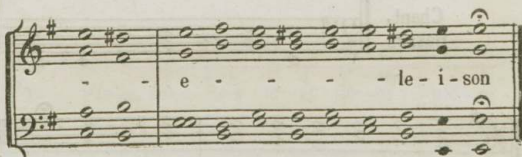
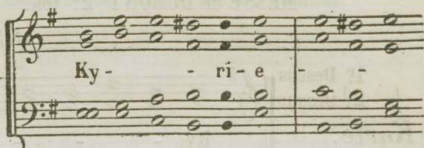
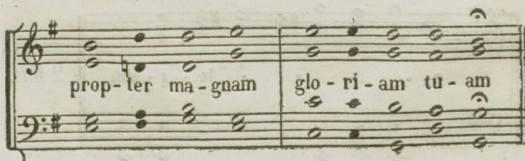
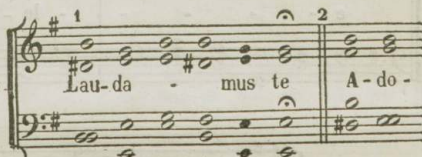
e - le - i - son

Christe.

Chris - te

e - le - i - son

2 fois.

Kyrie.*Gloria.*

4

Do-mi - ne Fi - li u - ni - ge - ni - te

lento. 5

Je-su Christe Qui tol - lis pec ca - ta mun - di

6

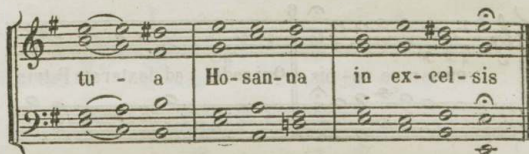
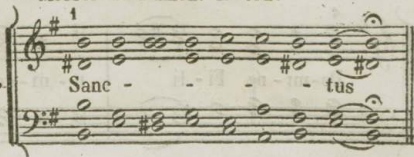
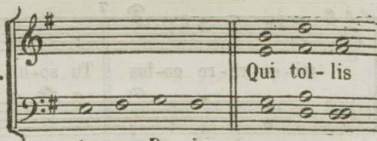
mise - re - re no - bis Qui sedes ad dexteram Patris

7

mi - se - re - re no - bis Tu so - lus Do - mi - nus

8

Cum Sancto Spi - ri - tu in Glori - a De - i Pa - tris

Sanctus.*Agnus Dei.*

A-gnus De-i



MESSE de DUMONT 2^e ton.

15

J. Barrato.

1^r Dessus.
2^d Dessus

Le Chant au 1^{er} Dessus.

Kyrie.

Ky - - - ri - e

Basses.

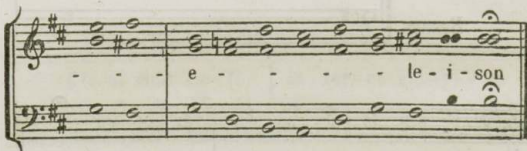
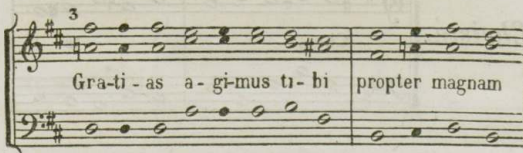
e - - - le - i - son.

Christe.

Chris - - - te

e - - - le - i - son

2 fois.

Kyrie.*Gloria.*

lent.

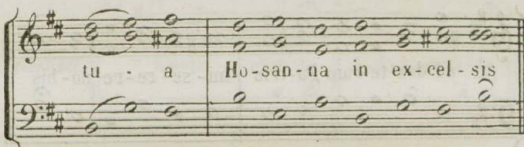
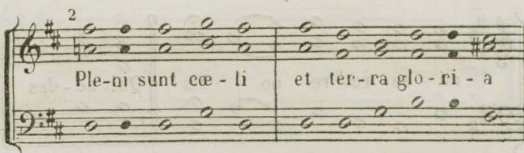
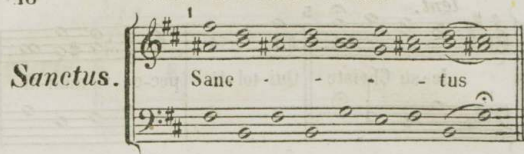
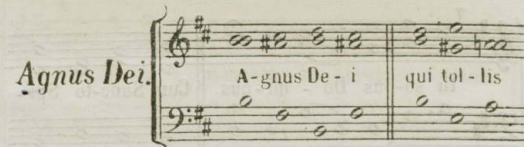
Je-su Christe Qui tol-lis pec-ca-ta mun-di

mi-se-re-re no-bis. Qui se-des

ad dex-te-ram Pa-tris mi-se-re-re no-bis


tu so-lus Do-mi-nus Cum Sanc-to Spi-

-ri-tu in glo-ri-a De-i Pa-tris

Sanctus.*Agnus Dei.*

AUX FÊTES DU RIT DOUBLE du 5^e ton. 19

1^r Dessus.
2^d Dessus.
Kyrie.
Chant.
Basses.

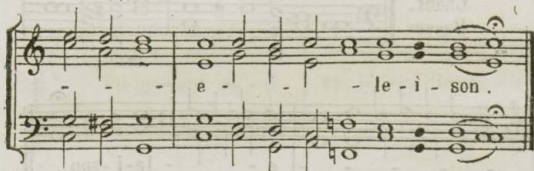


Christe.

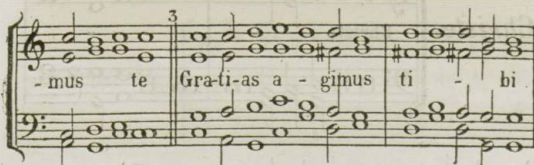


2 fois

Kyrie.



Gloria.



4

Do-mi-ne Fi-li u-ni-ge-ni-te

lent. 5

Jo-su Chris-te Qui tol-lis pec-ca-ta

mun-di mi-se-re-re no-bis

6

Qui se-des ad dex-te-ram Pa-tris mi-se-

7

-re-re no-bis Tu so-lus Do-mi-nus

8

Cum Sanc - to Spi - ri - tu

in glo - ri - a De - i Pa - tris

Sanctus.

1 2

Sanc - tus Ple - ni sunt

cœ - li et ter - ra

glo - ri - a tu - a Hosan - na

in ex - cel - sis

Agnus Dei.

A-gnus De - i

Qui tol - lis pec - ca -

- ta mun - di mi - se - re - re

no - - - bis

24 AUX FÊTES DU RIT DOUBLE du 5^e ton.

J. Schneider.

1^{re} Dessus.
2^d Dessus.
Kyrie.
Basses.

Le chant au 1^{re} Dessus.

Ky - ri - e - - -

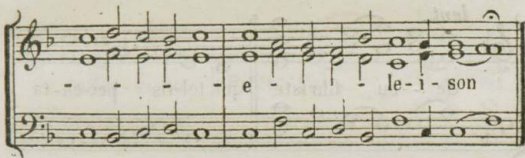
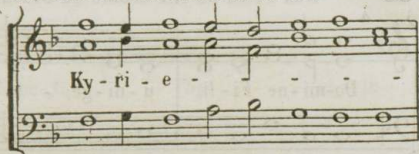
e - le - i - son

Christe.

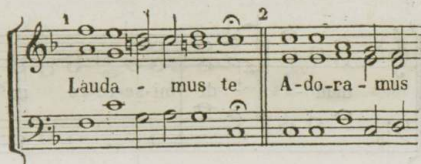
Christe - - -

e - le - i - son.

Kyrie.



Gloria.



4

Do-mi-ne Fi-li u-ni-ge - ni-te

lent

5

Je - su Christe qui tol-lis pec-ca-ta

mun - di mi-se-re-re no - bis

6

Qui se-des ad dex-teram Pa-tris mi-se-re -

7

- re no-bis Tu so-lus De - mi-nus

Cum Sanc-to Spi-ri-tu

in Glo-ri-a De-i Pa-tris.

Sanctus.

Sanc-tus Ple-ni sunt

cœ-li et ter-ra

Glo-ri-a tu-a Hosan-na

in ex - cel - sis

Agnus Dei.

A-gnus De - i

qui tol - lis pec-ca - ta

mun - di mi - se - re - re

no - bis

MESSE DU 6^e TON par LULLI.

29

ou *Messe Bordelaise.*

Faux bourdon.

F***

1^{re} Dessus.

2^d Dessus.

Kyrie.

Ténors.

Basses.

Ky - - - ri - e

e - le - ison

Christe.

Christe - - - - -

e - le - i - son

Kyrie.

Musical score for the Kyrie section, featuring two systems of staves. The first system includes the vocal line with the lyrics "Ky - - - ri - e" and the basso continuo line. The second system continues the basso continuo line with the lyrics "e - le - i - son". The music is in a 6th mode setting, characterized by its specific intervallic structure.

Gloria.

Musical score for the Gloria section, featuring three systems of staves. The first system includes the vocal line with the lyrics "Lauda - mus te A - do - ra -" and the basso continuo line. The second system continues the vocal line with the lyrics "- mus te Grati - as a - gimus" and the basso continuo line. The third system continues the vocal line with the lyrics "ti - bi propter magnam glo ri - am tu - am" and the basso continuo line. The music is in a 6th mode setting, characterized by its specific intervallic structure.

4

Do-mi - ne Fi - li u - ni - ge - ni - te

lento.

5

Je-su Christe Qui tol - lis pec-ca-ta

mun - di mi - se - re - re no - bis

6

Qui se - des ad dex-te-ram Pa-tris

7

mi-se-re-re no-bis Tu so-lus Domi-nus

8

Cum Sancto Spi - ri - tu in glo - ri - a

De-i Pa - tris Amen.

1

Sanctus.

Sanctus

2

Ple - ni sunt cœ - li et ter - ra.

Glo - ri - a

tu - a Ho - san - na

in ex - cel - sis

Agnus. A - - - gnus

De - i qui tol - lis pec - ca - ta mun - di

mi se - re - re no - bis

MESSE DU 6^e TON par LULLI.
ou Messe Bordelaise.

F***

1^{re} Dessus.
2^d Dessus.
Kyrie.
Basses.

Ky - - - ri-e

e - le-ison

Christe.

Christe - - -

e - le-i-son

Kyrie.

Ky - ri - e

e - le - i - so...

Gloria.

Lau-da - mus te A-do-ra

mus te Grati-as a-gi-mus

ti-bi propter magnam glori-am tu-am

4

Do-mi - ne Fi - li u - ni - ge - ni - te

Plus lent.

5

Je-su Christe Qui tol - lis pec-ca-ta

mun-di mi - se - re - re no - bis

6

Qui se - des ad dex-te-ram Pa-tris

7

mi-se-re-re no-bis Tu so-lus Domi - nus

8

Cum Sancto Spi - ri - tu in glo - ri - a

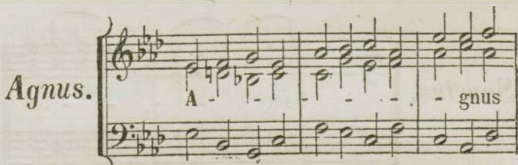
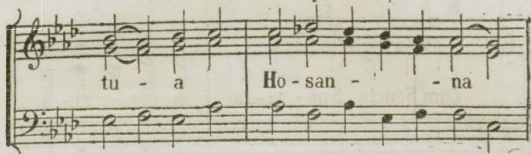
De-i Pa - - - tris Amen

Sanctus.

Sanc - - - tus

Ple - ni sunt cœ - li et ter - ra

glo - - - ri - a



MESSE DES MORTS.

39

1^r Dessus.
2^d Dessus.
Introit.
Chant.
Basses.

Solo.

Re - quiem æ - ter - nam

Chœur.

Do - na e - is

Do - - - mi-ne et lux.

perpe - tu-a lu - ce-at

e - - - is *fin*

Ps. Solo.

Te de - cet hymnus De-us in Si-on

Chœur.

et ti - bi reddetur votum in Je-ru-sa-lem

ex - au - di o - ra - ti - o - nem me-am

ad te omnis ca - ro ve - ni - et

Requiem
D. C.

Kyrie.

Ky - ri-e e - le-i-son.

3 fois. - 1^{re} fois Solo. 2^e fois Chœur 3^e fois Solo

Christe.

Christe e - le - i - son

3 fois. - 1^{re} f^s Chœur. 2^e f^s Solo. 3^e f^s Chœur

Kyrie.

Ky - ri-e e - le-i-son

2 fois. - 1^{re} f^s Solo. 2^e f^s Chœur.

dernier Kyrie.

Chœur.

Solo. Kyrie

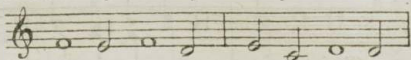
e - le-i-son

DIES IRAE

Cette Prose se chante en alternant les Solos
avec les Chœurs.

Prose du 1^{er} ton1^{re} Mélodie Solo

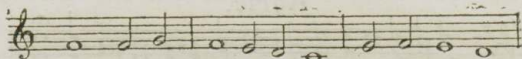
Le chant à l'octave supérieure pour le Sopr. ou le ténor.



1^{er} Verset. Di - es ir - æ di - es il - la,

7^e - Quid sum mi-ser tunc dic-tu-rus

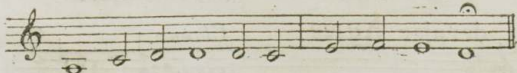
13^e - Qui Ma-ri-am ab-sol-vis-ti.



1. Sol - vet sæ - clum in fa-vil - la;

7. Quem pa tro - num ro-ga-tu-rus.

13. Et la tro - num ex-au-dis - ti,



1. Tes - te Da - vid cum si - byl - la.

7. Cum vix jus - tus sit se - cu - rus

13. Mi - hi quo - que spem de - dis - ti.

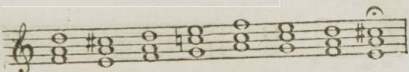
Messe des Morts. — Dies iræ

43

1^r. Dessus.

2^d Dessus.

Chant.



2^e Ver: Quan - tus tre - mor est fu - tu - rus,

4^e. - Mors stu - pe - bit et na - tu - ra,

6^e — Ju - dex er - go cum se - de - bit,

8^e - Rex tre-men-dæ ma-jes-ta-tis,

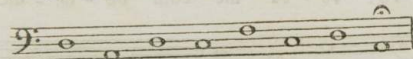
10^e — Quæ-rens me, se-dis-ti las-sus;

12^e In - ge - mis - co tan - quam re - us;

14^e - Pre - ces me - æ non sunt di - gnæ,

16^e - Con - fu - ta - tis ma - le - dic - tis

Basses.



2^e Quan - do Ju - dex est ven - tu - rus,

4^e. Cum re - sur - get cre - a - tu - ra,

6.^e Quid - quid la - tet ap - pa - re - bit.

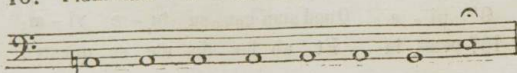
8º Qui sal - van - dos sal - vas gra - tis;

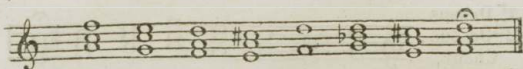
10^e Re - de - mis - ti cru - cem pas - sus

12^e Cul - pa ru - bet vul - tus me - us:

14^e Sed tu bo - nus fac be - ni - gne

16^e Flam-mis - a - cri - bus ad - dic - tis





2^e Cunc - ta stric - te dis - cus - su - rus.

4^e Ju - di - can - ti res - pon - su - ra.

6^e Nil i - nul - tum re - ma - ne - bit.

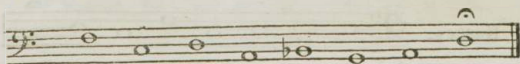
8^e Sal - va me, fons pi - e - ta - tis.

10^e Tan - tus la - bor non sit cas - sus.

12^e Sup - pli - can - ti par - ce, De - us.

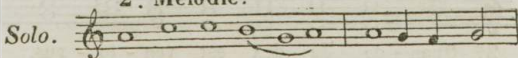
14^e Ne pe - ren - ni cre - mer i - gne.

16^e Vo - ca me cum be - ne - dic - tis.



2^e Mélodie.

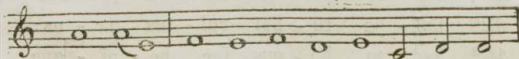
Solo.



3^e Ver: Tu - ba mi - rum spar gens

9^e - Re - cor da - re Je - su

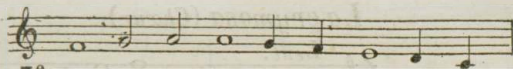
15^e - In - ter o - ves lo - cum



3^e so - num Per se - pul - cra re - gi - o - num,

9^e pi - e Quod sum cau - sa tu - æ vi - æ;

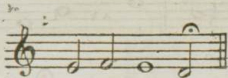
15^e præ - ta Et ab hoc - dis me se questra



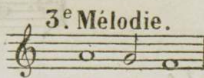
3^e Co - get om - - - nes

9^e Ne me. per - - das

15^e Sta - tu - ens in



Solo

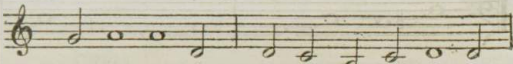


3^e Mélodie.

3^e an - te thronum. 5^e Verset. Lí - ber

9^e il - là di - e 11^e - Jus - te

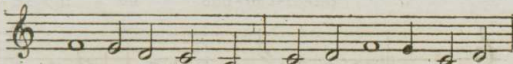
15^e par - te dex - trâ 17^e - O - ro



5^e scrip - tus pro - fe - re - tur,

11^e ju - dex ul - ti - o - nis,

17^e sup - plex et ac - cli - nis,



5^e In quo to - tum con - ti - ne - tur

11^e Do - num fac re - mis - si - o - nis

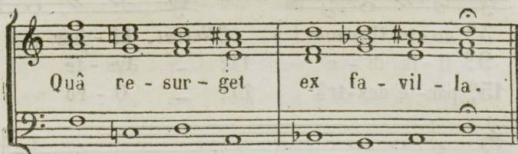
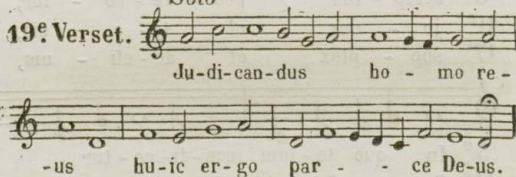
17^e Cor con - tri - tum qua - si ci - nis



5^e Un - de mun - dus ju - di - ce - tur

11^e An - te di - em ra - ti - o - nis

17^e Ge - re cu - ram me - i fi - nis

*La crymosa (Chœur)**Lent.*18^e Verset.*Solo*19^e Verset.*Pie Jesu (Chœur.)**Lent.*20^e Ver!

do-na e - is re - qui-em A-men

This musical system features a treble and bass staff in G major (one sharp). The treble staff contains a vocal line with a melodic contour that rises and then falls. The bass staff provides a simple harmonic accompaniment with sustained notes.

Sanctus.

Sanc - tus Sanc - tus

This system is for the 'Sanctus' section. It consists of a treble and bass staff in G major. The treble staff has a vocal line with a rising melodic line. The bass staff has a simple accompaniment. The word 'Sanctus' is written twice, corresponding to the two measures of the system.

Solo.

Sanc - tus Do - mi - nus De - us Sa - ba - oth

This system is a solo part, indicated by the 'Solo.' marking. It is written on a single bass staff in G major. The melody is a simple, descending line. The lyrics 'Sanc - tus Do - mi - nus De - us Sa - ba - oth' are written below the staff.

Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a

This system features a treble and bass staff in G major. The treble staff has a vocal line with a rising melodic line. The bass staff has a simple accompaniment. The lyrics 'Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a' are written below the staff.

Ho-san - na in ex-cel - sis.

This system features a treble and bass staff in G major. The treble staff has a vocal line with a rising melodic line. The bass staff has a simple accompaniment. The lyrics 'Ho-san - na in ex-cel - sis.' are written below the staff.

Be-ne-dictus qui venit in nomine Domini

Ho-san-na in ex-cel-sis.

PENDANT L'ÉLEVATION.

1^{re} f.^s Solo la 2^e f.^s Chœur.

O
Christe.

O Christe Sal-va-tor mun-di

E-xau-di pre-ces nos-tras

on reprend.
O Christe
en Chœur

De
profundis.

1. De profundis clamavi
2. Requiem aeternam dona

ad te Domine Domine exaudi Vo-cem meam
e-is Domine et lux perpetua lu-ceat e-is

O Christe en Chœur puis *Requiem* et on
reprend *O Christe* pour finir.

Agnus.

Agnus De - i qui tol-lis pec-ca -

do-na e - is re-quiem.
la mundi

3 fois.

après la 3^e fois.

sem-pi - ter - nam

MESSE DES MORTS

Le chant à la partie supérieure.

1^r. Dessus. Chant.2^d. Dessus.*Introït.*

Basses.

Re - quiem æ - ter -

- nam do - na e - is -

Do - mi - ne

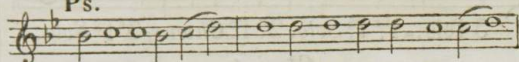
et lux perpe - tu-a lu - ceat

Messe des Morts.

51
fin



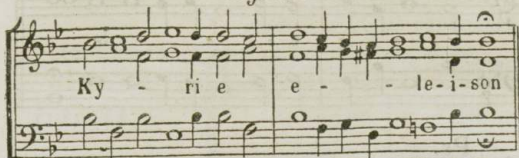
Ps.



Chœur.



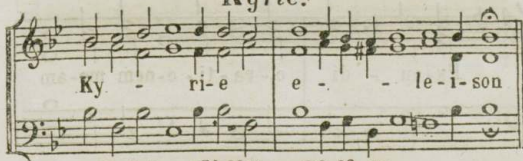
Requiem
D.C.

Kyrie.

3 fois...1^{re} f^s Solo. 2^e f^s Chœur; 3^e f^s Solo.

Christe.

3 fois...1^{re} f^s Chœur. 2^e f^s Solo; 3^e f^s Chœur.

Kyrie.

2 fois...1^{re} f^s Solo. 2^e f^s Chœur.

dernier
Kyrie.



e - le - i - son

Dies iræ

Prose

Voir à la p. 42.

Sanctus.

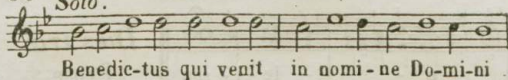
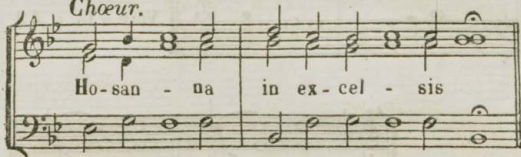
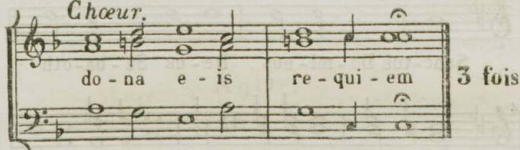
Sanc - tus Sanc - tus

Solo.

Sanc - tus Do - mi - nus De - us Sa - ba - oth

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a

Ho - san - na in ex - cel - sis

Solo.*Chœur.**Agnus Dei.**Solo.**Chœur.*après la 3^e fois.

Le *Domine salvum* se chante sur un des tons en faux-bourdon usités dans la Paroisse.

FIN de l'OFFICE DU MATIN.

OFFICE DU SOIR

A VÊPRES.

1^r Dessus.
2^d Dessus.

Chant.
Basses.

Le Célébrant.

Deus in adju-to-rium meum inten-de

Do-mi-ne ad ad-ju-vantum me fes-ti-na

Glori-a Patri et Fi-li-o et Spi-ri-tu-i Sancto

Si-cut e-rat in princi-pi-o et nunc et semper

Et in sæ-cu-la sæ-cu-lo-rum A-men

Al-le-lu-ia

*Depuis le Dimanche de la Septuagésime
jusqu'au Samedi saint.*

Laus ti-bi Do-mi-ne rex æ-ter-næ glo-ri-æ

1^{er} TON Romain. — (Dominante SOL)

Dixit Dominus Dominomeo Sede a dextris meis.

This musical score is for the 1st Roman Tone with a dominant of SOL. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are 'Dixit Dominus Dominomeo Sede a dextris meis.' The text is written in a Gothic-style font.

(Dominante SI)

Dixit Dominus Domino meo Sede a dextris meis.

This musical score is for the 1st Roman Tone with a dominant of SI. It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are 'Dixit Dominus Domino meo Sede a dextris meis.' The text is written in a Gothic-style font.

1^{er} TON irrégulier. — (Dominante SOL)

Dixit Dominus Dominomeo Sede a dextris meis.

This musical score is for the 1st Irregular Tone with a dominant of SOL. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are 'Dixit Dominus Dominomeo Sede a dextris meis.' The text is written in a Gothic-style font.

Irrégulier. — (Domte UT (Variante.))

Dixit Dominus Domino meo Sede a dextris meis.

This musical score is for an Irregular Tone with a dominant of UT. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are 'Dixit Dominus Domino meo Sede a dextris meis.' The text is written in a Gothic-style font.

Oratorien. — (Dominante LA.)

Dixit Dominus Domino meo Sede a dextris meis.

2^e TON. — (D^{te} SOL)

Dixit Dominus Domino meo Sede a dextris meis.

2^e TON Parisien. — (D^{te} si b)

Dixit Dominus Dominomeo Sede a dextrismeis

3^e TON. — (D^{te} SOL)

J. s.

Dixit Dominus Domino meo Sede a dextrismeis.

(Dominante SOL)

Dixit Dominus Domino meo Sede a dextris meis.

4^e TON. _ (D^{te} SOL)

Dixit Dominus Domino meo Sede a dextris meis.

4^e TON Verdélaisien. _ (D^{te} DO Chant au 1^{er} D^s)

Dixit Dominus Domino meo Sede a dextris meis.

5^e TON. _ (D^{te} LA.)

Dixit Dominus Domino meo Sede a dextris meis.

(Dominante SOL.)

Dixit Dominus Domino meo Sede a dextris meis.

This musical score is for the first setting of 'Dixit Dominus' in G major. It features a treble and bass staff with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the notes.

5^e Parisien. — (D^{te} SOL.)

Dixit Dominus Domino meo Sede a dextris meis.

This musical score is for the fifth Parisian setting of 'Dixit Dominus' in G major. It features a treble and bass staff with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the notes.

(Dominante FA.)

Dixit Dominus Dominomeo Sede a dextris meis.

This musical score is for the third setting of 'Dixit Dominus' in F major. It features a treble and bass staff with a key signature of one flat (Bb). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the notes.

(Dominante si b.)

Dixit Dominus Dominomeo Sede a dextris meis.

This musical score is for the fourth setting of 'Dixit Dominus' in F major. It features a treble and bass staff with a key signature of one flat (Bb). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the notes.

Dominante UT: Le Chant au 1^r Dessus.

Dixit Dominus Domino meo Sede a dextris meis.

5^e Bordelais. (D^{te} si b)

Dixit Dominus Domino meo Sede a dextris meis.

6^e TON. _ (D^{te} LA)

Dixit Dominus Domino meo Sede a dextris meis.

(D^{te} SOL) Pour le Domine salvum fac.

Dixit Dominus Domino meo Sede a dextris meis.

6^e TON royal. — (Dominante SOL.)

Dixit Dominus Domino meo Sede a dextris meis.

(Dominante SOL)

J. S.

Dixit Dominus Domino meo Sede a dextris meis.

(Dominante SI.)

Dixit Dominus Domino meo Sede a dextris meis.

7^e TON. — (D^{te} SOL.)

Dixit Dominus Domino meo Sede a dextris meis.

Dominante SOL)

Dixit Dominus Domino meo Sede a dextris meis.

8^e TON. _ (*D^{te} SOL*)

Dixit Dominus Domino meo Sede a dextris meis.

(*Dominante si b.*)

Dixit Dominus Domino meo Sede a dextris meis.

(*Dominante SOL.*)

Dixit Dominus Domino meo Sede a dextris meis.

HYMNES

HYMNE DES DIMANCHES ORDINAIRES

N^o 1.*J. Baratto.*

1^{re} D^s
2^d D^s

Basses.

Lu - cis Cre - a - tor op - ti - me Lu -

- cem di - e - rum pro fe - rens Primor di - is lu -

- cis no - vae Mundi pa - rans o - ri - gi - nem.

POUR LES FÊTES DE LA S^{te} VIERGE. 65

N^o 2.

F***

1^r. D^s.
2^d. D^s.

Basses.

A - ve Mar - ris stel - la De -

The first system of music consists of four measures. The treble staff (1^r. D^s) and bass staff (Basses) are in G major (two sharps) and 6/4 time. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a harmonic accompaniment with half notes G, B, and D, followed by a half note C.

- i mater al - ma At - que semper Vir - go Fe -

The second system continues the melody and accompaniment. The treble staff features a half note D, followed by quarter notes E, F, and G, then a half note A. The bass staff continues with half notes G, B, and D, followed by a half note C.

- lix coe - li por - ta At - que semper Vir -

The third system continues the melody and accompaniment. The treble staff features a half note A, followed by quarter notes B, C, and D, then a half note E. The bass staff continues with half notes G, B, and D, followed by a half note C.

- go Fe - lix coe - li por - ta.

The fourth system concludes the piece. The treble staff features a half note E, followed by quarter notes F, G, and A, then a half note B. The bass staff continues with half notes G, B, and D, followed by a half note C.

66 POUR LES FÊTES DE LA S^{te} VIERGE.

N^o 2^{bis}

J. Baratto.

1^r. D^s
2^d. D^s

Chant.
Basses.

A - ve Ma-ris stel - la De -

- i mater al - ma At - que semper Vir - go Fe -

- lix cœ - li por - ta At - que semper Vir -

- go Fe - lix cœ - li por - ta.

D'UN CONFESSEUR PONTIFE.

67

N^o 3.

J. Schneider.

1^r. D^s.
2^d. D^s.

Basses.

Is - te Con - fes - sor Do - mi - ni Sa -

-len - tes Quem pi - e lau - dant po - pu - li per

or - bem Ho - di - e læ - tus me - ru - it be -

- a - tas Scan - de - re se - des

D'UN CONFESSEUR PONTIFE.

N^o 3 bis*J. Baratto.*

1^{re} D^s
2^d D^s

Is te Con - fes - sor Do - mini Sa -

Basses.

- cra - tus Fes - ta - plebs cu - jus ce - lebrat per

or - bem Ho - di - e læ - tus me ru - it se -

- cre - ta Scan - de - re se - des.

PENDANT L'AVENT.

69

N^o 4

F.

1^r D^s
2^d D^s

Basses.

Con - di - tor al - me si - de -

- rum AE - ter - na lux cre deu - ti -

- um Chris - te Re - demp - tor om - ni -

- um Ex - au - di pre - ces sup - pli - cum.

AUX FÊTES DE NOËL.

N^o 5.

1^{re} D^s
2^d D^s

Chris-te Re - demptor om - ni -

Basses.

- um Ex Patre Patris u - ni - ce So - lus an -

te princi - pi - um Na - tus in - ef - fa - bi - li -

- ter Na - tus in - ef - fa - bi - li - ter .

POUR LES FÊTES DE NOËL

71

N^o 6.

Solo.



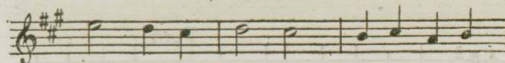
A des - te fi - de - les



Læ - ti tri - um - phan - tes Ve - ni - te ve -



- ni - te in Be. - thle - em .



Na - tum vi - de - te Re - gem An - ge -



- lo - rum Ve - ni - te a - do - re - mus Ve -



- ni - te a - do - re - mus Ve - ni - te a - do -



- re - mus Do - mi - num .

72 Chœur. Pour les fêtes de Noël

Na - tum vi - de - te Regem An - ge -

p Solo. *Duo.*

- lo - rum Ve - ni - te a do - re - mus ve -

Tutti.

- ni - te a - do - re - mus, ve - ni - te a - do -

f

ve - ni - te a - do -

- re - mus Do - mi - num.

DIMANCHE DE LA PASSION.

73

N^o 7.

1^r. D^s. ch.

2^d. D^s.

Basses.

Ve - xil - la Re - gis pro -

deunt Fulget Crucis myste - ri - um

Quo vi - ta mor - tem per - tu - lit

Et mor - te vi - tam pro - tu - lit.

POUR LE JOUR DE PÂQUES

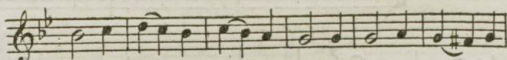
O FILII ET FILIAE

N^o 8.

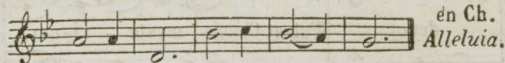
Solo.



O Fi-li-i et fi-li-æ Rex

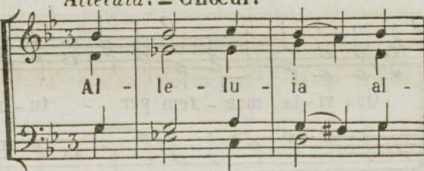


cœ-les-tis Rex glo-ri-æ Mor-te sur-rex - it



ho-di - e Al-le - lu - ia

Alleluia. - Chœur.

1^r. D^s
2^d. D^s.

Al - le - lu - ia al -

Chant
Basses

- le - lu - ia al - le - lu - ia

POUR LA FÊTE DE LA PENTECÔTE

75

VENI CREATOR

N^o 9.

1^r. D^s.

2^d. D^s.

Chant

Basses

Ve-ni Crea - tor Spi - ri-tus.

The first system of musical notation for 'VENI CREATOR'. It consists of two staves: a treble staff for the '1^r. D^s' (Soprano) and a bass staff for the '2^d. D^s' (Bass). The key signature has one flat (B-flat). The melody is written in a simple, homophonic style with many whole and half notes. The lyrics 'Ve-ni Crea - tor Spi - ri-tus.' are written below the notes.

Men-tes tu - o - rum vi - - si - ta

The second system of musical notation. It continues the melody from the first system. The lyrics 'Men-tes tu - o - rum vi - - si - ta' are written below the notes.

Im-ple su-per - na gra - ti - a

The third system of musical notation. It continues the melody. The lyrics 'Im-ple su-per - na gra - ti - a' are written below the notes.

Quæ tu Cre as - ti pec-to - ra.

The fourth system of musical notation. It concludes the piece. The lyrics 'Quæ tu Cre as - ti pec-to - ra.' are written below the notes.

POUR LA FETE DU ST SACREMENT.

PANGE LINGUA.

N^o 10

J. Schneider.

1^{re} D^s
2^{de} D^s

Chant.
Basses.

Pan - ge lin - - gua

glo - ri - o - - si Cor - -

- po - ris mys - te - - ri - um

San - gui - nis - que pre - ti -

Pange lingua.

77

o - si Quem in mun - di pre -

The first system of musical notation for the hymn 'Pange lingua'. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics 'o - si Quem in mun - di pre -' are written below the treble staff. The bass staff provides a simple harmonic accompaniment.

- ti - um, Fruc - tus ven - tris

The second system of musical notation. The treble staff continues the melody from the first system. The lyrics '- ti - um, Fruc - tus ven - tris' are written below the treble staff. The bass staff continues the accompaniment.

ge - ne ro - si Rex ef -

The third system of musical notation. The treble staff continues the melody. The lyrics 'ge - ne ro - si Rex ef -' are written below the treble staff. The bass staff continues the accompaniment.

- fu - dit gen - ti - um

The fourth system of musical notation. The treble staff continues the melody. The lyrics '- fu - dit gen - ti - um' are written below the treble staff. The bass staff continues the accompaniment.

POUR LA FETE DE S^t MICHELN^o 11

F***

1^r D^s Ch.2^d D^s

Basses.

Christe sanc-to-rum decus ange -

- lo - rum gen-tis hu ma-næ Sa-to ret Re -

- demptor dæ li-tum no-bis tri-buas be -

lent.
- a - tas scan-de re se - des

POUR LA FETE DE S^t JOSEPH.

79

N^o 12

1^r D^s Ch.

2^d D^s

Basses.

Te Jo - seph ce - lé - brent

ag-mi-na cœ - li-tum Te cuncti re-sonent

Chris-ti a-dum cho-ri Qui cla-rus me-ri-tis,

junctus es in-clytæ cas-to fœ de-re Virgi-ni

POUR LA FÊTE DE S^t JEAN.N^o 13.*E. Legros.*1^r D^s Ch.2^d D^s

Basses.

Ut que-ant la - xis

re-so-na-re fi-bris Mi-ra ges-to-rum

fa-muli tu - o-rum Sol-ve pol-lu-ti

la-bi-i re - a-tum Sanc-te Jo - an-nes

POUR LE JOUR DE LA TOUSSAINT. 81

N^o 14.

F***

1^r D^s Ch.
2^d D^s

Basses

Chris - te Re - demp - tor om - ni -

- um, Con - ser - va tu - os fa - mu -

- los Be - a - tæ sem - per Vir - gi -

- nis Pla - ca - tus Sanc - tis pre - ci - bus.

N^o 15.*E. Legros.*1^r. D^s. Ch.
2^d. D^s.

Basses.

Chris-te fons ju-gis Sa-li-en-tis

un - dæ Pec-to-ris sa-cros a-pe-ri re-

ces-sus Ut De-o ple-nos bi-bat o-re

pu - ro Spi - ri-tus am - nes.

A COMPLIES

83

N^o 16. *Le Lecteur.*

Ju - be dom-ne be - ne-di - ce - re
Leçon brève.

Fratres, so-bri-i es-to-te, et vi-gi-la-ti:

qui-a ad-ver sa-ri-us venter di - a - bo-lus

tanquam le-o rugiens circuit quaerens quem devoret

cui re - sis - ti - te for - tis in fi - de.

Tu autem Do-mi-ne mi-se-re-re no-bis

1^r. D^s. Ch.

In
manus.

In manus tu-as Domi - ne

Commen-do Spi-ri-tum me-um *By* In manus

Solo.

V Re-de-mis-ti nos Do-mi-ne

De-us ve-ri-ta-tis *By* Commen-do

Solo.

Glo-ri-a Pa-tri et Fi-li-o

et Spi-ri-tu-i sancto *By* In ma-nus

V Custodi nos, Domine, ut pupillam oculi.

PRIÈRE PENDANT L'AVENT.

85

N^o 17

J. Schneider.

1^{re} D^s Chant
2^d D^s

Ro-ra-te cœ-li de - su-per.

Basses.

et nu - bes plu - ant jus - tum.

le Chœur.

Ro-ra-te cœ li etc.

Solo.

Ne-i-ras-ca-ris Do-mi-ne ne ultra meminervis

1-ni-qui-ta - tum Ec-ce ci-vi-tas

sancta facta est deserta: Sion de-ser-ta fac-ta est

Je-ru-salem deso-la-ta est. domus sanctifica-ti-

- o-nis tu-æ et glo-ri-æ tu-æ u-bi lauda-

- verunt te pa - tres nos - tri.

Chœur
Rorate.

PENDANT LE CARÊME.

N^o 18.

J. Schneider.

1^r D^s Chant.
2^d D^s

At - ten - de Do - mi - ne

Basses.

et mi-se-re-re qu-a pec-ca-vimus ti - bi

le Chœur.

At-ten-de. Do-mi-ne

Soli.

Re-cor-da-re, Do - mi - ne,

quid ac-ci-de rit no-bis; pec ca vi-mus cum

pa-tri-bus nostris in-jus-te e-gi-mus

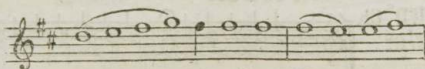
mul-ti pli-ca-tæ sunt su-per cap-pil-

-los ca-pi-tis in i-qui-ta-tes nos-trae

le Chœur:

At ten de Do-mi-ne etc.

Solo:



Le Chœur continue.

Et pro - pi - ti - us

tu - - - - - am

90

PARCE DOMINE.

N^o. 20. Solo ou Duo.1^{re} D^s Ch.2^{de} D^s.

Parce Domine Parce po pulo tu-o

Basses.

Chœur.

Ne in æ-ternum i-ras-ca - ris no - bis

N^o. 21.

ADOREMUS

A-do-re - mus in æ-ter - num

Rall.

sanc-tis-si - mum sa - cra-men - tum

MISERERE.

91

N^o 22.

Andante.

J. Schneider.

1^r. D.
2^d. D.

Chant.
Basses

Mi-se - re - re me - i

De - us secundum ma - gnam mi-se-ri-

cor - di-am tu - - am

N^o 23. STABAT MATER (faux bourdon)

Stabat Mater do-lo - ro - sa Juxta

crucem lacry-mo-sa Dum pendebat fi-li-us

This musical system features a treble and bass staff in G major (one sharp). The melody is written in a fauxbourdon style, with the upper voice (treble) moving in parallel thirds and sixths above the lower voice (bass). The lyrics are printed below the notes.

STABAT MATER. Contre-point fleuri

(extrait en partie de *Neukomm.*)N^o 241^{re} et 2^d D^s

L'intonation peut se faire par-les Basses seules

Sta-bat Ma-ter do-lo-ro-sa

This system shows the beginning of the 'Contre-point fleuri' section. It includes a treble and bass staff in C major (no sharps or flats). The upper voice has a more ornate, melodic line compared to the fauxbourdon style. The lyrics are printed below the notes.

Jux-ta cru-cem la-cry-mo-sa

This system continues the musical piece. The treble staff features a complex, flowing melody with many sixteenth and thirty-second notes. The bass staff provides a simple harmonic accompaniment. The lyrics are printed below the notes.

Dum pen-de-bat Fi-li-us

This system concludes the visible portion of the musical score. The treble staff continues with its ornate melodic line, while the bass staff maintains the harmonic support. The lyrics are printed below the notes.

TANTUM ERGO.

93

Lento

Pujol.

1^{re} D^s Ch.

2^d D^s Ch.

Basses.

Musical notation for the first system, featuring three staves: 1^{re} D^s Ch., 2^d D^s Ch., and Basses. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Lento'. The lyrics 'Tantum ergo sa-cra-mentum Ve-ne-' are written below the staves.

Musical notation for the second system, featuring three staves. The lyrics '- re-mur cer-nu-i Et an-tiquum do-cu-' are written below the staves.

Musical notation for the third system, featuring three staves. The lyrics '- mentum No-vo ce-dat ri-tu-i Præstet' are written below the staves.

Musical notation for the fourth system, featuring three staves. The lyrics 'fi-des supple-mentum Sensu-um de-fec-tu-i' are written below the staves.

Musical notation for the fifth system, featuring three staves. The lyrics 'sensu-um de-fec-tu-i Sensuum de-fectu-i' are written below the staves. Above the first staff, '1^{re} finale' is written above the first measure and '2^e finale' is written above the second measure.

N^o 2.*Grazioso.*

Tan - tum er - go sa - cra - mentum
Ge - ni - to - ri ge - ni - to - que

Ve - ne - re - mur cer - nu - i Et an -
Laus et ju - bi - la - ti - o Sa - lus

- ti - quum do - cu - mentum No - vo ce - dat
ho - nor vir - tus quo - que Sit et be - ne -

Solo ou Duo.

vi - tu - i Præstet fi - des sup - ple -
- dic - ti - o Pro - ce - den - ti ab u -

-men-tum Sen-su um de-fec-tu i
tro-que Com-par sit lau-da-ti o

Præs-tet fi-des sup-ple-men-tum Sen-su
Pro-ce-den-ti ab u-tro-que Compar

-um de-fec-tu i Sen-su um de-
sit lau-da-ti o Compar sit lau-

-fec-tu i A-men a-men
-da-ti o

N^o 3.

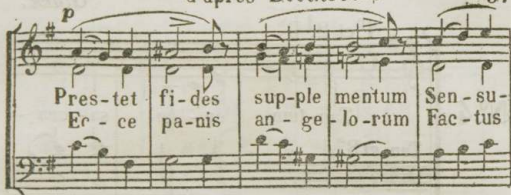
Tan-tum er-go sa-cra-mentum
Ec-ce pa-nis an-ge-lorum

Ve-ne-re-mur cer-nu-i
Fac-tus ci-bus vi-a to-rum

Et an-ti-quum do-cu-mentum
Ve-re pa-nis fi-li-o-rum

No-vo ce-dat ri-tu-i
Non mit ten-dus ca-ni-bus

p



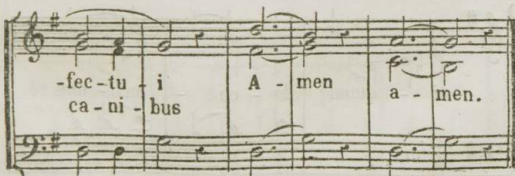
Pres-tet fi-des sup-ple mentum Sen-su-
Ec-ce pa-nis an-ge-lo-rum Fac-tus



-um de-fec-tu-i Præs-tet fi-des
ci-bus vi-a-to rum, Ve-re pa-nis



sup-ple-mentum Sen-su-um de-
fi-li-o-rum Non mit-ten-dus



-fec-tu-i A-men a-men.
ca-ni-bus

N^o 4.1^r et 2^d D^s

Tan-tum er-go sa-cra -

- men - tum Ve - ne - re - mur

cer - nu - i Et an -

- ti - quum do - cu - men - tum

No - vo ce - dat ri - tu - i

Præs-tet fi - des sup - ple - mentum

Sen-su - um de - fec - tu - i

Præs-tet fi - des sup - ple - men-tum

Sen - su - um de - fec - tu - i

This block contains the first system of a musical score by Gluck. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are 'Sen - su - um de - fec - tu - i'.

Sen - su - um de - fec - tu - i

This block contains the second system of the musical score by Gluck, continuing from the first system. It features a treble and bass staff in G major. The melody continues in the treble staff. The lyrics are 'Sen - su - um de - fec - tu - i'.

Lento.

extrait de Haydn.

N^o 5.

Tan - tum er - go sa - cra - mentum Ve - ne -

This block contains the first system of a musical score by Haydn, labeled 'N° 5'. It is in common time (C) and features a treble and bass staff. The melody is in the treble staff. The lyrics are 'Tan - tum er - go sa - cra - mentum Ve - ne -'.

remur cer - nu - i Et an - ti - quum do - cu -

This block contains the second system of the musical score by Haydn, continuing from the first system. It features a treble and bass staff in common time. The melody continues in the treble staff. The lyrics are 'remur cer - nu - i Et an - ti - quum do - cu -'.

mentum No - vo ce-dat ri - tu - i

Præstet fi-des supplementum Senu - um de-fec-tu-

- i. Præstet fi - des sup-ple-men-tum Sen-su -

- um de - fec-tu i A - men.

N^o 6.

Tantum ergo sa-cra-mentum Vene-remur
cer-nu - i Et an - tiquum do - cu - mentum
No-vo ce dat ri - tu - i , Praestet fi-des
sup-ple mentum Sensu-um de fec-tu - i

8

*Andante.**Gluck.*1^{re} et 2^e
partie.N^o. 7.

p

Tan-tum er-go sa-cra-men-tum

p

Ve-ne-re-mur cer-nu-i, Et an-

p

cresc.

-ti-quum do-cu-mentum No-vo ce-dat

cresc.

p

ri-tu-i Praestet fi-des sup-ple-mentum

p

cresc. *p*

Sensu - um de - fec - tu - i. Præstet fi - des.

cresc. *p*

cresc. *f*

sup - ple - mentum Sen - su - um de - fec - tu -

cresc. *f*

p

~i Ge - ni - to - ri, ge - ni - to - que Laus et

p

mf

ju - bi - la - ti - o, Salus ho - nor vir - tus

mf

Gluck.

105

f *dolce.*

quoque Sit et be-ne-dic-ti-o; Proce-

f *dolce.*

-den-ti ab u-tro-que Compar sit lau-

p

-da-ti-o Pro-ce-den-ti ab u-

p

cresc. *p*

-troque Com-par sit lau-da-ti-o.

cresc. *p*

N^o. 8.

Tan-tum er-go sa-crāmentum
Ge-ni-to-ri ge-ni-to-que

Ve-ne-remur cer-nu-i Et an-tiquum
Laus et ju-bi-la-ti-o Sa-lus ho-nor

do-cu-mentum No-vo ce-dat ri-tu-i
vir-tus quoque Sit et be-ne-dic-ti-o

pp
Et an-tiquum do-cu-men-tum
Ge-ni-to-ri ge-ni-to-que

No - vo ce - dat ri - tu - i
Laus et ju - bi - la - ti - o

Et an - ti - quum do - cu - men - tum
Sa - lus honor vir - tus quo - que

a tempo.
No - vo ce - dat ri - tu - i.
Sit et be - ne - dic - ti - o

sup - plementum Sen - su - um de - fec - tu - i
ab u - tro - que Compar sit lau - da - ti - o

108 cresc.

Præstet fides supple-men-tum Sen-su-um de-
Pro-ce-den-ti ab u - tro - que Compar sit lau -

-fec - tu - i A - men a - men
-da - ti - o

Nº 9. *Largo.* *p* *F****

Tantum er-go sa - cra - men-tum

Ve-ne - remur cer - nu - i Et an -

ti-quum do - cu - men - tum No - vø ce - dat

p Legato.

ri - tu - i Præstet fides supple -

mf *pp*

-men - tum Sen - su - um de - fec - tu - i Præs -

mf *rall.*

-tet fides Præstet fides supplemen - tum Sensu -
supplementum

p

-um defectu-i Præstet fides supple-mentum

p

Sen-su-um de - fec-tu - i; Præs-tet fi-des Præs

f *Rall - -*

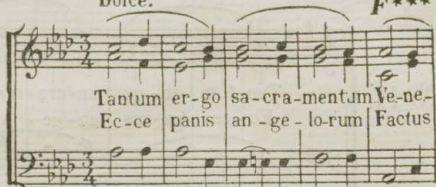
-tet fi - des sup-ple - men - tum Sen-su-
sup-plementum

-um defec-tu-i A - men a - men

N^o. 10.

Dolce.

F***



Tantum er-go sa-cra-mentum Ve-ne-
Ec-ce panis an-ge-lo-rum Factus



remur cer-nu-i Et an-ti-quum do-cu-
ci-bus vi-a-to-rum Ve-re pa-nis fi-li-



-mentum No-vo ce-dat ri-tu-i Præstet fides
-o-rum Non mittendus ca-ni-bus Ve-re panis



sup-ple-mentum Sen-su-um de-fec-tu-i
fi-li-o-rum Non mit-ten-dus ca-ni-bus.

Nº 11.

Tan-tum er-go sa-cra-men tum
Ec-ce pa-nis an-ge-lo-rum

Ve-ne-re-mur cer-nu-i
Fac-tus ci-bus vi-a-to-rum

Et an-ti-quum do-cu-men-tum
Ve-re pa-nis fi-li-o-rum

No-vo ce-dat ri-tu-i
Non mit-ten-dus ca-ni-bus.

Præstet fi-des sup-ple-men-tum Sen-su-
Ve-re pas-sum fi-li-o-rum, Non mit-

Præstet fi-des sup-ple-men-tum
Ve-re pas-sum fi-li-o-rum

-um de-fec-tu-i Præstet fi-des
-ten-dus ca-ni-bus Ve-re pa-nis

Sen-suum defec-tu-i
Non mitten-dus ca-ni-bus

Præstet
Ve-re

sup-ple-men-tum Sen-su-um de-fec-tu-
fi-li-o-rum Non mit ten-dus ca-ni-

fi-des sup-ple-mentum Sen-suum defec-tu-
pa-nis fi-li-o-rum Non mitten-dus ca-ni-

-i bus A-men a-men.
-i bus A-men a-men.

N^o 12

Dolce: **F*****

Tantum er-go sa-cra-mentum Ve-ne-

-remur cer-nu-i Et an-ti-quum do-cu-

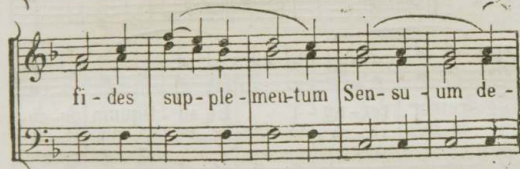
-mentum No-vo ce-dat ri-tu-i *p* Tantum

er-go sa-cra-men-tum Ve-ne-re-mur

cer-nu-i *p* Et an-ti-quum do-cu-



mentum No-vo ce-dat ri-tu-i Præstet



fi-des sup-ple-men-tum Sen-su-um de-



-fec-tu-i Præstet fi-des sup-ple-mentum



Sen-su-um de-fec-tu-i Sen-su-um de-rit.



p rall. pp
-fec-tu-i A-men a-men.

N^o. 13.

Tantum er-go sa-cra-mentum Ve-ne-
 Ec ee pa nis an ge | lorum Factus
 -remur cer-nu - i Et an - tiquum do-cu-
 ci-bus vi - a - to-rum Ve-re pa-nis fi-li-
 -mentum No-vo ce-dat ri - tu - i. Præstet
 -o-rum, Non mit-tendus ca - ni - bus Ve - re
 fi-des sup-ple-mentum Sen-su-um de -fec-tu-
 pa-nis fi - li - o-rum Non mit-ten-dus ca-ni-
 - i. *rall.* *p* A men a men
 -bus.

Andante.

F*** 117

Nº 14.

f *p* *mf*

Tantum er - go sacra - mentum Ve-ne-

-remur cer - nu - i Et an - tiquum do - cu -

- men - tum No - vo ce - dat ce - dat ri - tu -

- i Et an - ti - quum do - cu - men - tum No - vo

ce - dat ri - tu - i Et an - ti - quum do - cu -

Rit.

-men - tum No - vo ce - dat ri - tu - i Præstet

fi - des supple - men - tum Præstet fi - des supple -

on peut dire cette phrase à l'unisson

-men - tum Sen - su - um de - fec - tu - i Geni -

- to - ri ge - ni - to - que Laus et

ju - bi - la - ti o Salus ho - nor virtus.



quo - que Lau set ju - bi - la - ti -



- o Pro-ce - den - ti ab u - tro - que Com-



- par sit lau-da-ti o Proce - den - ti ab u -



- tro - que Compar sit lau-da - ti - o



A - men a - men

TANTUM ERGO. (unisson)

- Moderato

F**

Nº 15.

Tantum er-go sacra-mentum Ve-ne-
 -re mur cer-nu-i Et an-tiquum do-cu-
 -mentum No-vo ce-dat ri-tu-i Præstet
 fi-des supple-mentum Senu-um de-fec-tu-
 -i men a men

1a 2a rall. p

Aux Saluts du S^t Sacrement 121

O SÆUTARIS.

F***

1^r D^s Ch.
2^e D^s

Lento.

Basses.

O sa-lu-ta-ris hos-ti-a

Quæ cœ-li pan-dis os-ti-um

Bella premunt Hosti-li-a Da-ro-

-bur fer au-xi-li-um A-men,

O SALUTARIS. (faux bourdon.)

F***

1^r. D^s
2^e. D^sChant.
Basses.

O sa - lu-ta-ris Hos - ti - a

Quæ coe - li pan - dis os - ti - um

Bel-la premunt Hosti - li - a Da

ro - bur fer au - xi - lium A - men

A - - - men

SACRIS SOLEMNIS.

123

F***

Sa - cris so - lem-ni - is

juncta sint gau-di - a, Et ex præcor-di - is

so-nient præ-co-ni - a: Re-cedant ve-te-ra,

no-va sint omni-a, Co - da, voces, et o-pe-ra,

AVE VERUM.

F***

A - ve verum corpus natum

The first system of music for 'Ave Verum'. It consists of a treble and bass staff in B-flat major (two flats). The treble staff has a first ending bracket over the final two measures. The lyrics 'A - ve verum corpus natum' are written below the notes.

De Mari-a Vir - gi-ne Ve - re passum

The second system of music. It continues the melody and accompaniment. The lyrics 'De Mari-a Vir - gi-ne Ve - re passum' are written below the notes. A second ending bracket is present over the final two measures.

immo-latum In cru-ce pro ho - mi-ne,

The third system of music. The lyrics 'immo-latum In cru-ce pro ho - mi-ne,' are written below the notes.

Cujus la-tus perfo-ra - tum Flu-xit aqua

The fourth system of music. It begins with a third ending bracket. The lyrics 'Cujus la-tus perfo-ra - tum Flu-xit aqua' are written below the notes.

et san-gui-ne. Es-to no-bis præ-gus-
-ta-tum Mortis in e-xa-mi-ne.
O Je-su dul-cis! O Je-su
pi-e! O Je-su Fi-li Ma-ri-æ,
tu nobis mi-se-re-re A-men

4
8
6
0
0
9

ADOROTE: (3 voix.)

F***

A-do-ro-te sup-plex latens De-i-tas

The first system of musical notation for 'ADOROTE'. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a style with many beamed eighth and sixteenth notes, suggesting a fast tempo. The lyrics 'A-do-ro-te sup-plex latens De-i-tas' are written below the treble staff.

Quæ sub his fi-gu - ris ve-re la-ti-tas

The second system of musical notation. It continues the melody from the first system. The lyrics 'Quæ sub his fi-gu - ris ve-re la-ti-tas' are written below the treble staff.

Ti-bi se cor me - um to-tum sub-ji-eit

The third system of musical notation. The melody continues. The lyrics 'Ti-bi se cor me - um to-tum sub-ji-eit' are written below the treble staff.

Qui-a te con-tem-plans totum de-fi-cit

The fourth system of musical notation. The melody concludes with a double bar line. The lyrics 'Qui-a te con-tem-plans totum de-fi-cit' are written below the treble staff.

ADOROTE

127

P.L.S.

A-do-ro-te a-do-r- -

-te a-dorote de-vo-te latens De-i-tas.

Quæ sub his fi-gu-ris quæ sub his fi-gu-ris

ve-re ve-re la-ti-tas

tib ce cor me-um totum subji-cit

Adorate.

tibi se cor me-um totum subji - cit

Quia te con-templans to-tum cefi - cit

PIE PELICANE.

P.L.S.

Andantino.

mf Pi-e Pe-li - ca-ne, *p* Je-su Domi-

- ne me im-mundum mun-da
Me im-mundum mun-da tu-o

f
Tu-o. munda tu-o san gui-ne
mun-da munda tu-o sangui - ne

This system features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The melody begins with a forte (*f*) dynamic. The lyrics are written below the notes, with some words split across lines.

p Soli.
Cu-jus u - na stilla cu - jus u - na
u-na stilla

This system is marked *p Soli.* and features a vocal melody in the treble clef. The piano accompaniment in the bass clef is mostly rests, with some chords. The lyrics are written below the notes.

f Tutti.
stil-la sal - vum fa-cere salvum
mf u-na stilla *f* salvum fa-cere salvum

This system is marked *f Tutti.* and features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The melody begins with a mezzo-forte (*mf*) dynamic, then returns to forte (*f*). The lyrics are written below the notes.

pp
fa-cere quit ab om - ni scele - re

This system is marked *pp* and features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The melody begins with a pianissimo (*pp*) dynamic. The lyrics are written below the notes.

Andante.

p Pa - nis an - ge - licus fit panis hominum

Dat pa - nis cœ - licus fi - guris ter - mi - num

f O res ni - ra - bilis mun - du - cat Do - minum

p Pau - per ser - vus et hu - mi - lis.

ECCE PANIS.

131

Ec - ce pa-nis an - ge - lo - rum

The first system of music is in G major (one sharp) and 3/4 time. It consists of a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A and B, then a half note C. The bass staff provides a simple accompaniment with half notes G and B.

Fac - tus ei - bus vi - a - to - rum

The second system continues the melody. The treble staff has a half note C, followed by quarter notes D and E, then a half note F. The bass staff continues with half notes G and B.

Ve - re pa - nis fi - li - o - rum

The third system continues the melody. The treble staff has a half note G, followed by quarter notes A and B, then a half note C. The bass staff continues with half notes G and B.

Non mit - ten - dus ca - nibus

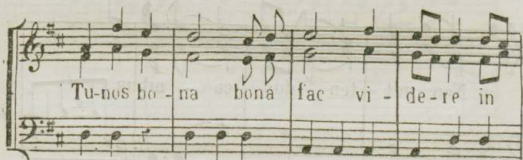
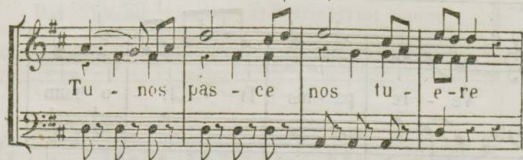
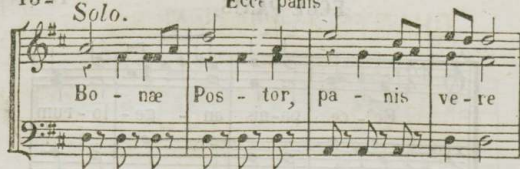
The fourth system continues the melody. The treble staff has a half note D, followed by quarter notes E and F, then a half note G. The bass staff continues with half notes G and B.

Non mit - ten - dus ea - ni - bus.

The fifth system concludes the piece. The treble staff has a half note G, followed by quarter notes A and B, then a half note C. The bass staff continues with half notes G and B.

Solo.

Ecce panis



CHANTS A LA TRÈS-SAINTE VIERGE ¹³³

INVOLATA Chant au 1^{er}. Dessus.

F***

Solo. Intonation. *Chœur.*

In-vi - o - la - ta in - te - gra

1^{er} Solo.

et cas - ta es Ma - ri - a. Quæ es ef - fec -

2^e Chœur

- ta ful - gi - da cœ - li por - ta. O Ma -

- ter al - ma Chris - ti ca - ris - si - ma!

2^e Solo.

Inviolata.

Sus-ci-pe pi-a laudum præ-co-ni-a.

3^e Chœur.

Nostra ut pu-ra pec-to-ra sint et

3^e Solo.

cor-po-ra. Te nunc fla-gi-tant

de-vo-ta cor-da et o-ra.

4^e Chœur.

Tu-a per pre-ca-ta dul-cis so-na.

4^e Solo.

Inviolata.

135

First system of music, measures 1-4. Treble and bass staves in B-flat major (two flats). The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: No - bis con - ce - das ve - ni - am per

5^e Chœur.

pp

Second system of music, measures 5-8. Treble and bass staves in B-flat major. The melody continues in the treble staff. The lyrics are: sæ - cu - la O be - nig - na!

pp 5^e Solo.pp 6^e Chœur.

Third system of music, measures 9-12. Treble and bass staves in B-flat major. The melody continues in the treble staff. The lyrics are: O Re - gi - na! O Ma - ri -

Fourth system of music, measures 13-16. Treble and bass staves in B-flat major. The melody continues in the treble staff. The lyrics are: - a! Quæ so - la in - vi - o - la - ta

Fifth system of music, measures 17-20. Treble and bass staves in B-flat major. The melody continues in the treble staff. The lyrics are: per man - sis - - - ti

INVOLATA (faux bourdon.)

1^r Chœur.

Intonation.

In - vi - o - la - ta

1^r Solo.

et cas - ta es Ma - ri - a Quæ es ef - fec -

2^e Chœur.

- ta ful - gi - da cœ - li por - ta O Ma -

- ter al - ma Chris - ti ca - ris - si - ma!

2^e Solo.

Inviolata (faux bourdons)

3^e Ch^r.

Sus-ci-pe pi-a lau-dum præ co-ni-a. Nostra

ut pu-ra pec-to-ra sint et cor po-ra.

3^e Solo.

Te nunc fla-gi-tant de-vo-ta corda et o-

4^e Chœur.

-ra Tu-a per pre-ca-ta dulcis-so-na

4^e Solo. Inviolata (faux bourdons)

Nobis conce-das ve-ni-am per sæ-cu-la.

pp 5^e Chœur:pp 5^e Solo.

O be-ni-gna! O Re-gi-na!

pp 6^e Chœur.

O Ma-ri-a! Quæ so-la in-vi-o-la-

-ta per mansis - - - ti.

INVIOLATA

Contre-point fleuri

Intonation.

F***

1^r Chœur.

In - vi - o - la - ta In - te -

- gra et cas - ta es Ma - ri - a .

2^e Chœur.

O Ma - ter al - ma Chris - ti ca - ris -

3^e Chœur.

- si - ma Nos - tra ut pu - ra

pec-to - ra sint et cor-po - ra

This system features a vocal melody in the treble clef and a basso continuo line in the bass clef. The melody is composed of eighth and sixteenth notes, while the bass line consists of sustained chords.

4^e. Chœur.

Tu - a per pre-ca - ta dul-cis - so - na

The 4th Chœur continues the musical texture with a vocal line and a basso continuo line. The vocal line maintains the melodic pattern of the first system.

5^e. Chœur.

pp O be - nig - na!

The 5th Chœur begins with a piano (*pp*) dynamic. The vocal line features a more sustained melody, and the basso continuo line provides harmonic support with chords.

6^e. Chœur.7^e. Chœur.

pp O Ma - ri - a! Quæ so - la

The 6th and 7th Chœurs are presented in a single system. The 6th Chœur starts with a piano (*pp*) dynamic. The vocal line and basso continuo line continue the musical theme.

Inviolata (Contre point fleuri)

141

in - vi - o - la - ta per -

This system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a style with many beamed sixteenth and thirty-second notes, creating a 'contrepoint fleuri' effect. The lyrics 'in - vi - o - la - ta per -' are written below the treble staff.

- man - sis - ti

This system continues the musical notation from the first system. The treble staff continues the melodic line with similar beamed notes. The lyrics '- man - sis - ti' are written below the treble staff.

SUB TUUM (3 voix)

F***

Sub tuum prae - si - di - um con - fu - gi - mus

This system is for three voices. The treble staff shows three separate melodic lines. The key signature changes to two sharps (F# and C#), and the time signature is 8/8. The lyrics 'Sub tuum prae - si - di - um con - fu - gi - mus' are written below the treble staff.

Sancta De - i Genitrix, Sancta De - i Ge - nitrix

This system continues the three-voice setting. The treble staff shows the continuation of the three melodic lines. The lyrics 'Sancta De - i Genitrix, Sancta De - i Ge - nitrix' are written below the treble staff.

SALVE REGINA (3 voix.)

*Intonation.**F****

Sal-ve, Regi - na, Mater miseri-cordiæ,
 Vi-ta, dul-ce - do, et spes nostras, sal-ve
 Ad te cla-ma-mus e-xu-les fi-li-i E - va
 Ad te suspi-ra-mus ge-men-tes et flen-tes
 in hoc la-cryma-rum val-le E - ia er-go

Salve Regina. (3 voix)

143

ad vocata nostra, il-los tu-os mi-se-ri-cordes

The first system of music consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The melody is written in a style typical of 18th-century liturgical music, with many beamed sixteenth and thirty-second notes. The lyrics are 'ad vocata nostra, il-los tu-os mi-se-ri-cordes'.

o - eu-los ad nos con-ver - te Et Je-sum

The second system continues the melody. It includes a measure rest marked '8' and a measure rest marked '5'. The lyrics are 'o - eu-los ad nos con-ver - te Et Je-sum'.

be-ne-dic-tum fructum ventris tu-i no-bis

The third system continues the melody. The lyrics are 'be-ne-dic-tum fructum ventris tu-i no-bis'.

post hoc e-xi-li-um os-ten - de: O cle-mens,

The fourth system continues the melody. It includes a measure rest marked '6' and a dynamic marking 'pp' (pianissimo). The lyrics are 'post hoc e-xi-li-um os-ten - de: O cle-mens,'.

O pi-a, O dul cis Vir-go Ma-ri - a.

The fifth system continues the melody. It includes a measure rest marked '7' and a measure rest marked '8', and a dynamic marking 'pp' (pianissimo). The lyrics are 'O pi-a, O dul cis Vir-go Ma-ri - a.'

REGINA CÆLI.

F***

1^{er} Chœur.

Intonation. *Orgue.*

Qui-a quem me -

Regina cæli

- ru - is - ti por -

2^e Chœur.

- ta - re Re-su-re - xit si-cut di-xit

3^e Chœur.

O - ra pro no - bis De - um.

O SANCTISSIMA.

145

Dolce.

O sanc - tis-si-ma O pu - ris sima

dul-cis Vir - go Ma - ri a

p *Cresc.* *p*
Ma-tera-ma-ta in teme-ra-ta o - ra

p *1^a* *2^a*
o - ra pro' no bis

The musical score is written for a piano and voice. It consists of four systems of music. The first system is marked 'Dolce.' and features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The lyrics 'O sanc - tis-si-ma O pu - ris sima' are written below the notes. The second system continues the melody with the lyrics 'dul-cis Vir - go Ma - ri a'. The third system begins with a piano dynamic marking 'p' and a crescendo 'Cresc.', followed by the lyrics 'Ma-tera-ma-ta in teme-ra-ta o - ra'. The fourth system concludes with the lyrics 'o - ra pro' no bis' and includes first and second endings marked '1^a' and '2^a'. The piano accompaniment is written in a simple, harmonic style, supporting the vocal line.

Chœur.

Ky-ri-e e - le-i-son Christe e - le-i-son

Christe audi - nos Chris-te ex-audi - nos

*Chœur.**F****

Sancta Ma-ri - a, Sancta Dei ge-nitrix,

Sancta Virgo Vir-ginum o - ra pro no - bis

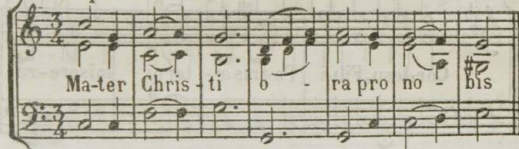
Litanies.



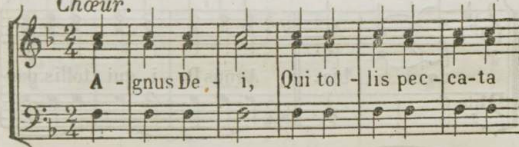
cresc.



Répons.



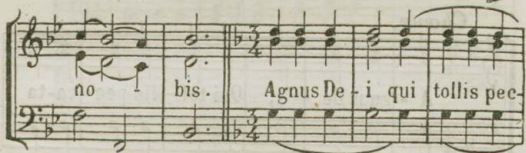
Chœur.



LITANIES DU SACRÉ-CŒUR.



Verset, ^



DOMINE SALVUM FAC.

149

1^{re} D.^s
2^d D.^s

Do - mi - ne

Basses.



The first system of the musical score is written for Soprano and Bass. The Soprano part (1^{re} D.^s) is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a half note G3, followed by a quarter note A3, and then a half note B3. The Bass part (Basses.) is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note A2, and then a half note B2. The lyrics 'Do - mi - ne' are written below the Soprano staff.



The second system of the musical score continues the Soprano and Bass parts. The Soprano part continues with a half note C4, followed by a quarter note D4, and then a half note E4. The Bass part continues with a half note C3, followed by a quarter note D3, and then a half note E3.

Et ex-audi nos in di - e qua invo -

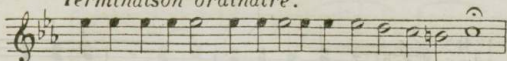


The third system of the musical score continues the Soprano and Bass parts. The Soprano part begins with a half note F4, followed by a quarter note G4, and then a half note A4. The Bass part begins with a half note F3, followed by a quarter note G3, and then a half note A3. The lyrics 'Et ex-audi nos in di - e qua invo -' are written below the Soprano staff.

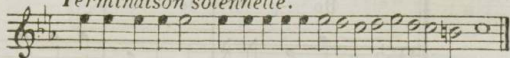
- ca - - - ve ri - mus te



The fourth system of the musical score continues the Soprano and Bass parts. The Soprano part begins with a half note B4, followed by a quarter note C5, and then a half note D5. The Bass part begins with a half note B2, followed by a quarter note C3, and then a half note D3. The lyrics '- ca - - - ve ri - mus te' are written below the Soprano staff.

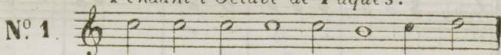
Terminaison ordinaire.

Panem de cælo præstitis-ti e-is - - -

Terminaison solennelle.

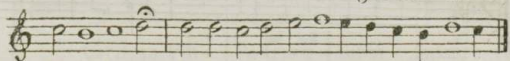
Panem de cælo præstitistie-is - - -

CHANT DU BENEDICAMUS.

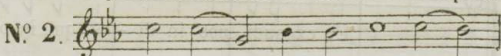
Pendant l'Octave de Pâques.

Be - ne - di - ca - mus Do - mi - no

De - o gra - ti - as

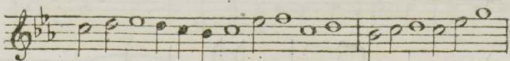


Al - le - lu - ia Al - le - - - lu - ia

Aux fêtes doubles de 1^{er} classe (1^{re} Vêpres)

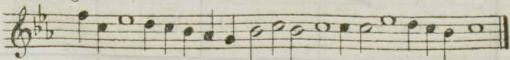
Be - ne - di - ca - mus

De - - - o



Do

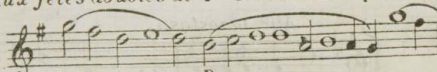
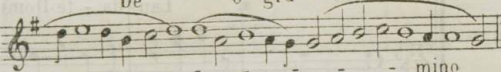
gra



mi no

ti as

Aux fêtes doubles de 1^{re} classes (2^e Vêpres) 151

N^o 3. 
 Be ne di camus Do - - - - -
 De o gra - - - - -

 - - - - - mi no
 - - - - - ti - as

Aux fêtes doubles pendant l'année.

N^o 4. 
 Be-ne-di - ca - - - - -
 De - - - - -

 - - mus Do - - - - - mi-no
 - - o gra - - - - - ti - as

Aux fêtes doubles de 2^e classe.

N^o 5. 
 Be - ne - di - ca mus Do - - - - -

 - - - - - mi - no

Pendant le Carême.

N^o 6. 
 Be - ne - di - ca - - mus

 Do - - - - - mi no

LAUDATE DOMINUM.

F*

Allo maestoso.

mf Lau-da - te Domi
Lau
-aum, om - nes gen-tes; lau-da - te e -
da - te Domi-aum, omnes gen-tes; Lau-
-aum, om-nes po - pu - li. Quoni-
-da - te e - um, om-nes popu - li. Quoni-
- am confir-ma-ta est super nos mise-ricor-di-a

Laudate Dominum.

153

First system of musical notation. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff has a key signature of one flat and a common time signature. The melody begins with a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are: e-jus: et ve-ritas Do-mi-ni manet in æ - et ve-ri-tas Do-mi-ni manet

Second system of musical notation. The treble staff continues the melody with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff continues the melody with a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are: -ternum, manet in æ - ter - num

Third system of musical notation. The treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are: Glori-a Pa-tri, et Fi - li-o, et Fi-li-o, et Spiri-

Fourth system of musical notation. The treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are: et Spiri-tu-i Sanc-to. Sicut e - rat in prin- ci-pi- o Sanc-to.

-ci - pi-o, et nunc, et sem - per, et
nunc, et sem - per,

nunc, et sem - per, et in sæ - cu -
et nunc, et sem - per, et in sæ - cu -

-la sæcu-lorum. A - men, a -

-men, a - - men.



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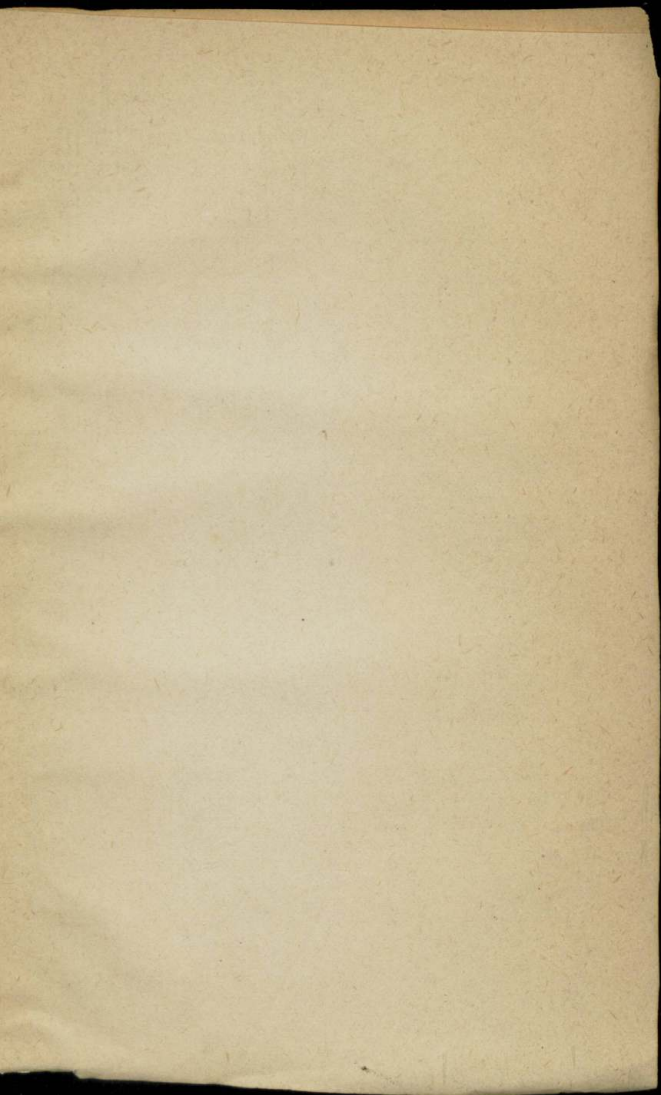
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A Comp
 Rorate, c
 Adjuva r
 Parce, I
 Adoremu
 Misere
 Stabat M
 Stabat(c
 N.1. Tar

2.
 3.
 4.
 5.
 6.
 7.
 8.
 9.

10.

Inviolata
 au 1er
 Inviolata
 Inviolata
 (fleuri)

Litanies
 (3 voi
 Domine

